

APPENDICES

This set of appendices provides additional detail related to a series of design issues that appear in the main body of the Design Manual. They aid in interpreting those guidelines and shall be used in determining compliance with them.

Page 3 - Appendix A. Four-Sided Design For Buildings

This appendix describes different levels of design treatment for three different categories of walls, based on their context.

Page 17 - Appendix B. Building Form, Mass and & Articulation

This appendix provides additional examples of design techniques that may be used to create variety in building form, mass and articulation. A range of different building types is included.

Page 25 - Appendix C. Building Materials

This appendix provides a menu of building materials and discusses their application in three levels: (1) primary material, (2) secondary material, and (3) accent material.

Page 33 - Appendix D. Liner Buildings

This appendix shows appropriate design principles for the design of commercial and mixed use buildings that are built near the street edge.

Page 35 - Appendix E. Arcades, Awnings and Canopies

This appendix shows appropriate arcade, awning and canopy features.

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This appendix address the application of a color palette based on the Sonoran Desert, and discusses the application of color in three levels: (1) base color, (2) secondary color, and (3) accent color.

Page 40 - Appendix G. Transitions

This appendix provides a menu of options for designing compatible transitions from commercial and mixed-use developments to lower density residential neighborhoods.

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This appendix provides a menu of options for designing fronts of single family houses that will promote a sense of scale and social connection with the street.

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This appendix provides a menu of options for garage locations and door designs.

Page 46 - Appendix J. Public Space/Pedestrian Amenities

This appendix illustrates a range of ways in which to incorporate plazas and public space into private developments.

Page 50 - Appendix K. Public Art

This appendix illustrates a range of ways in which to incorporate publicly accessible art into private developments.

Page 52 - Appendix L. Pedestrian Connections

This appendix illustrates a range of ways in which to incorporate pedestrian links into a site design.

Page 55 - Appendix M. Mixed-use

This appendix illustrates a variety of design approaches for incorporating a mix of uses in a development, including commercial, office and residential. Horizontal and vertical mixed use models are included.

Page 58 - Appendix N. Drive-through Commercial Buildings

This appendix provides a menu of design alternatives for drive-through facilities.

**Page 60 - Appendix O. Residential Edge
Conditions**

This appendix demonstrates various types of fencing and edge conditions for residential communities that are adjacent to arterial streets.

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This appendix provides design guidelines for signage to assure that each sign is well coordinated with the design of its building and site.

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Appendix A: Four-Sided Design for Buildings

A key goal in the Goodyear Design Guidelines is that buildings be designed to be “four-sided.” This means that all walls are to be designed to provide visual interest, convey a sense of scale, and in some cases to help activate streets and large developments. The degree to which an individual wall must have these qualities varies, depending upon the setting. Many walls are in locations that are highly visible by the public or in areas in which pedestrian activity is encouraged. For this type of location, a high degree of “pedestrian-friendly” features must be provided. In other locations, however, walls are less.

Many design guidelines in the manual provide guidance on how to apply those variables. The degree to which several design variables are combined in a project can vary, depending upon the context.

The guidelines state that buildings are to be considered “in the round.” The intent is that each building wall should be designed for public viewing. This acknowledges that the built environment does not have a “back side” that no one sees or experiences. It recognizes that the quality of the built environment is three-dimensional.

The Intent of Four-sided Design

There are several important objectives associated with the requirement for designing four-sided buildings. These are:

A. To create walls that are visually interesting, as viewed from close up and far away (both from the public way and from a within project)

B. To provide visual interest and a sense of scale for a wall that is viewed close up (usually pedestrians)

C. To provide views of active uses inside a building (to help animate the street)

Different priorities for four-sided design

Even though the overall objective is to design all four sides of a building as attractive elevations, there are some differences in the degree to which this level of design is needed, or merited. Some walls will be seen

by observers (pedestrians and motorists) up close and frequently; whereas other walls will be seen less frequently or perhaps at a distance. The degree of design detail that is applied to each wall should reflect these contextual factors:

Determining a Wall Type Classification

Early in the design process, the type of wall categories should be determined.

Key factors in determining priorities for wall treatment are:

- Proximity to a public way (a street or a walkway internal to a project)
- Proximity to a sensitive edge (such as a residential area)
- Relationship to other uses nearby (if facing an abutting outdoor seating area, for example)
- Servicing requirements (an area where trash storage is to be located, for example)

Considering those factors, there are these types of building faces to use in applying the design guidelines for four-sided design:

In general, wall designs may be grouped into these categories:

- Wall Type A: High Priority (primary wall)
- Wall Type B: Pedestrian-friendly (secondary wall)
- Wall Type C: Third level priority wall

These are described below.

WALL TYPE A: HIGH PRIORITY WALL

This wall type is highly visible to the public and is important in conveying a sense of scale, visual interest, and pedestrian-oriented activity for the building and its site. This is the “front” of a building, either facing a street, or facing into a development. It should include a high percentage of glass to display goods and activities inside. (Note a building may in fact have more than one “Type A” wall, when it is at a highly visible location.)

A High Priority wall is one that has one or more of these contextual conditions:

- Faces a public right of way, and is in relatively close proximity to it
- Will be seen by users on a regular basis
- Contributes to a clustering of buildings that defines a place

Objectives for High Priority walls:

- Convey a sense of human scale in massing and detailing
- Have a high level of visual interest
- Invite pedestrian activity
- Provide views into interior functions

WALL TYPE B: PEDESTRIAN-FRIENDLY WALL

These are also in high-traffic areas, but are walls (or portions thereof) where internal functions do not lend themselves to designs with extensive amounts of transparency. On a freestanding pad site in a commercial center, for example, there is likely to be one wall where service doors are located, and public access is not appropriate. Nonetheless, because these are in high traffic areas, a high degree of wall surface treatment is needed. This may include a broader range of options to achieve visual interest, including wall art and other architectural detailing.

A Pedestrian-Friendly wall is one that:

- Faces a pedestrian area
- Will be seen on a regular basis
- Includes some “back of house” or service functions

Objectives for Pedestrian-Friendly walls:

- Convey a sense of human scale in massing and detailing
- Have a high level of visual interest
- Be compatible with pedestrian activity in the area

WALL TYPE C: THIRD LEVEL PRIORITY WALL

Finally, there are walls that are more remote in terms of public exposure. While the objective is still to assure that these walls are seen as part of a coherent design composition, a lesser level of detail may be appropriate.

A Third level priority wall is one that:

- Is seen by the general public from a distance
- Is less frequently experienced by the general public
- Has service functions as a primary requirement

Objectives for Third level priority walls:

- Convey a sense of scale in general massing
- Have a moderate level of visual interest
- Convey a sense of relatedness to the overall building design

Use of alternative wall designs to provide visual interest

Throughout the guidelines, some suggestions are provided for achieving visual interest along walls of buildings. In some cases, an alternative to a storefront may be appropriate, as long as the result also is one that provides visual interest to pedestrians.

Alternatives to storefronts may be:

- Display case
- Wall art
- Espalier (trellis)
- Pergola
- Architectural screen
- Detailed wall surface
- Planter
- Varied offsets in the wall plane
- Changes in materials and finishes
- Architectural details

Examples of the three wall types follow.

WALL TYPE A: HIGH PRIORITY WALL
Application: Commercial & Mixed Use Buildings



Design variables appearing in these images:

MASSING

- Change in wall offsets
- Change in roof line

MATERIALS

- High % of transparency
- Change in color
- Brick or stone as major material

DETAILING

- Strong entry definition
- Cornice defined

LANDSCAPING

- Foundation planting
- Outdoor furniture
- Outdoor use area

WALL TYPE A: HIGH PRIORITY WALL
Application: Industrial & Employment Buildings



Design variables appearing in these images:

MASSING

- Change in wall offsets
- Change in roof line

MATERIALS

- High % of transparency
- Change in color
- Brick or stone as major material

DETAILING

- Moderate entry definition
- Cornice defined

LANDSCAPING

- Foundation planting

WALL TYPE B: PEDESTRIAN-FRIENDLY WALL
Application: Commercial & Mixed Use Buildings



Design variables appearing in these images:

MASSING

- Change in wall offsets
- Change in roof line

MATERIALS

- Moderate % of transparency
- Change in color
- Brick or stone as accent

DETAILING

- Clear entry definition

LANDSCAPING

- Foundation planting

WALL TYPE B: PEDESTRIAN-FRIENDLY WALL
Application: Industrial & Employment Buildings



Design variables appearing in these images:

MASSING

- Modest wall offsets
- Moderate change in roof line

MATERIALS

- Moderate % of transparency
- Change in color
- Change in materials
- Brick or stone as accent

DETAILING

- Awnings & canopies
- Architectural accents

LANDSCAPING

- Foundation planting

WALL TYPE C: THIRD LEVEL PRIORITY WALL
Application: Commercial & Mixed Use Buildings



Design variables appearing in these images:

MASSING

- Modest wall offsets (pilasters or attached columns)

MATERIALS

- Change in color
- Change in materials
- Scoring of 'plaster' finish
- Brick or stone as accent

DETAILING

- Awnings & canopies
- Architectural accents

LANDSCAPING

- Foundation planting

WALL TYPE C: THIRD LEVEL PRIORITY WALL
Application: Industrial & Employment Buildings



Design variables appearing in these images:

MASSING

- Modest variation in roof line

MATERIALS

- Change in color
- Scoring of 'plaster' finish

DETAILING

- Architectural accents (downspouts)

LANDSCAPING

- Screen wall

EXAMPLES OF VARIATION IN MATERIALS FINISHES

This page illustrates refinements of synthetic stucco finishes in a variety of wall types and uses.



Variables used:

- Scoring, to create a sense of scale
- Change in color (horizontal emphasis)
- Change in color (vertical emphasis)
- Change in texture

Appendix A: Four-sided Design for Buildings

CONTINUED...

The chart that follows summarizes the different levels of design treatment that are expected on walls of commercial and industrial buildings, based on their context. This tool is provided to assist in determining the appropriate level of design treatment for an individual wall, based on its context. It will assist applicants and city staff in determining the appropriate level of design treatment for an individual building wall, based on its context.

The chart indicates the degree of design detail that should be applied to the three different wall types. Intent statements are provided to help in determining how well an individual design meets the objectives stated. References to individual design guidelines in the main body of the Design Manual are also provided.

For each of the three “Wall Type” categories that are proposed, the chart indicates the minimum number of design variables that are typically expected to be applied. These are not fixed numbers, but recommendations, to provide guidance to the review process. Circumstances will vary that could influence the appropriate combination of variables.

In general, the chart indicates that for high priority walls, a greater number of design variables should be applied. This number decreases for the other wall type categories. The chart further indicates that a combination of some of the variables, but not all of them, will be necessary to meet the design intent.

The design variables are grouped into four categories:

- Category 1: Massing
- Category 2: Materials
- Category 3: Detailing
- Category 4: Landscaping

Each wall should address each of these variables in achieving the design objectives for four-sided design.

Goodyear AZ: Design Variables Applied to Different Wall Types

For Commercial and Mixed-Use (Chapter 4)

Design Variables	Wall Type A (High Priority)		Wall Type B (Pedestrian Friendly)		Wall Type C (Third level priority)	
Category 1: Massing	Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To provide varied massing; reduced perceived building scale						
Wall off-set	REQUIRED	<input checked="" type="checkbox"/>	REQUIRED	<input checked="" type="checkbox"/>	See Guideline #3(C) & Appendix B	<input type="checkbox"/>
Parapet/roof change	See Guideline #3(D) & Appendix B	<input type="checkbox"/>	See Guideline #3(D) & Appendix B	<input type="checkbox"/>	See Guideline #3(D) & Appendix B	<input type="checkbox"/>
Wall height change	See Guideline #3(B) & Appendix B	<input type="checkbox"/>	See Guideline #3(B) & Appendix B	<input type="checkbox"/>	See Guideline #3(B) & Appendix B	<input type="checkbox"/>
Upper floor setback	See Guideline #3(D) & Appendix B	<input type="checkbox"/>	See Guideline #3(D) & Appendix B	<input type="checkbox"/>	See Guideline #3(D) & Appendix B	<input type="checkbox"/>
Notch	See Guideline #3(B) & Appendix B	<input type="checkbox"/>	See Guideline #3(B) & Appendix B	<input type="checkbox"/>	See Guideline #3(B) & Appendix B	<input type="checkbox"/>
Category 2: Materials	Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To reduce perceived building scale and provide visual interest						
Change in material	See Guideline #3(F) & Appendix C	<input type="checkbox"/>	See Guideline #3(F) & Appendix C	<input type="checkbox"/>	See Guideline #3(F) & Appendix C	<input type="checkbox"/>
Masonry (Brick or stone)	Moderate %: REQUIRED	<input checked="" type="checkbox"/>	Moderate %: REQUIRED	<input checked="" type="checkbox"/>		
Change in color	See Guideline #3(F) & Appendix F	<input type="checkbox"/>	See Guideline #3(F) & Appendix F	<input type="checkbox"/>	See Guideline #3(F) & Appendix F	<input type="checkbox"/>
Surface detailing: scoring, coursing, moldings	See Guideline #3(F)	<input type="checkbox"/>	See Guideline #3(F)	<input type="checkbox"/>	See Guideline #3(F)	<input type="checkbox"/>
Transparency	High %: REQUIRED	<input checked="" type="checkbox"/>	Moderate %: STRONGLY RECOMMENDED	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>
Category 3: Detailing	Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To convey consistency of design within a building and to provide visual interest						
Architectural details	See Guideline #3	<input type="checkbox"/>	See Guideline #3	<input type="checkbox"/>	See Guideline #3	<input type="checkbox"/>
Espalier (lattice)	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>
Display Case	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>
Fixtures	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>
Awnings/Shutters	See Guideline #3(E) & Appendix E.	<input type="checkbox"/>	See Guideline #3(E) & Appendix E.	<input type="checkbox"/>	See Guideline #3(E) & Appendix E.	<input type="checkbox"/>
Entry definition	REQUIRED	<input checked="" type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>	See Guideline #3(E)	<input type="checkbox"/>
Wall art	See Appendix K	<input type="checkbox"/>	See Appendix K	<input type="checkbox"/>	See Appendix K	<input type="checkbox"/>
Balconies	See Guideline 3(B)	<input type="checkbox"/>	See Guideline 3(B)	<input type="checkbox"/>	See Guideline 3(B)	<input type="checkbox"/>
Decorative screens	See Guideline #3(C)	<input type="checkbox"/>	See Guideline #3(C)	<input type="checkbox"/>	See Guideline #3(C)	<input type="checkbox"/>
Goodyear AZ: Design Variables Applied to Different Wall Types Continued...						
For Commercial and Mixed-Use (Chapter 4)						
Category 4: Landscaping	Recommended: minimum of 1		Recommended: minimum of 1		Depends upon context	
Intent: To provide a sense of connection to the ground, promote outdoor uses and buffer service areas						
Foundation planting	REQUIRED	<input checked="" type="checkbox"/>	HIGHLY RECOMMENDED	<input type="checkbox"/>	See Guideline #2(H)	<input type="checkbox"/>
Outdoor use area (i.e. patio)	See Guideline #2(G) & Appendix J	<input type="checkbox"/>	See Guideline #2(G) & Appendix J	<input type="checkbox"/>	See Guideline #2(G) & Appendix J	<input type="checkbox"/>
Screen wall	See Guideline #2(J)	<input type="checkbox"/>	See Guideline #2(J)	<input type="checkbox"/>	See Guideline #2(J)	<input type="checkbox"/>

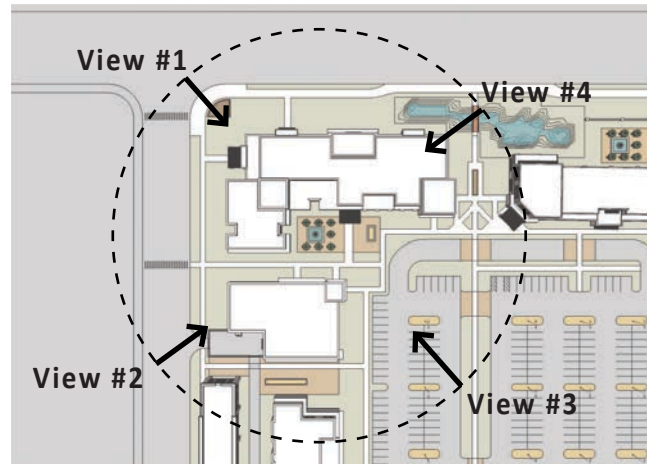
Goodyear AZ: Design Variables Applied to Different Wall Types

For Employment/Industrial (Chapter 5)

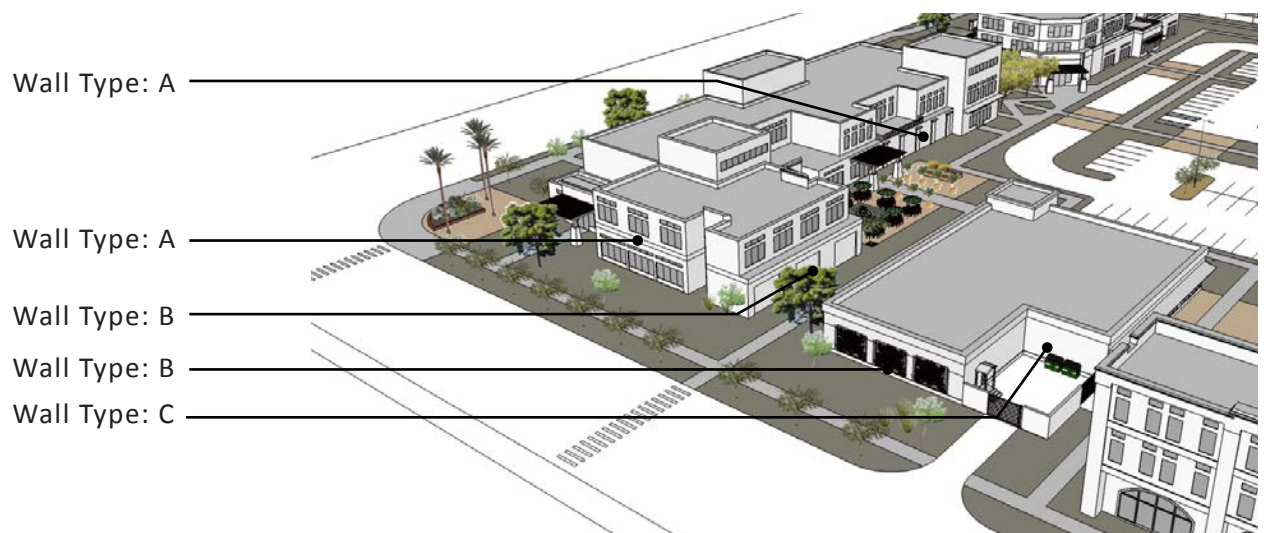
Design Variables		Wall Type A (High Priority)		Wall Type B (Pedestrian Friendly)		Wall Type C (Third level priority)	
Category 1: Massing		Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To provide varied massing; reduced perceived building scale							
	Wall off-set	REQUIRED	<input checked="" type="checkbox"/>	REQUIRED	<input checked="" type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>
	Parapet/roof change	See Guideline #7(D) & Appendix B	<input type="checkbox"/>	See Guideline #7(D) & Appendix B	<input type="checkbox"/>	See Guideline #7(D) & Appendix B	<input type="checkbox"/>
	Wall height change	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>
	Upper floor setback	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>
	Notch	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>	See Guideline #7(B) & Appendix B	<input type="checkbox"/>
Category 2: Materials		Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To reduce perceived building scale and provide visual interest							
	Change in material	See Guideline #7(E) & Appendix C	<input type="checkbox"/>	See Guideline #7(E) & Appendix C	<input type="checkbox"/>	See Guideline #7(E) & Appendix C	<input type="checkbox"/>
	Masonry (Brick or stone)	Moderate %: REQUIRED	<input checked="" type="checkbox"/>	Moderate %: REQUIRED	<input checked="" type="checkbox"/>		
	Change in color	See Guideline #7(E) & Appendix F	<input type="checkbox"/>	See Guideline #7(E) & Appendix F	<input type="checkbox"/>	See Guideline #7(E) & Appendix F	<input type="checkbox"/>
	Surface detailing: scoring, coursing, moldings	See Guideline #7(E)	<input type="checkbox"/>	See Guideline #7(E)	<input type="checkbox"/>	See Guideline #7(E)	<input type="checkbox"/>
	Transparency	High %: REQUIRED	<input checked="" type="checkbox"/>	Moderate %: STRONGLY RECOMMENDED	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
Category 3: Detailing		Recommended: minimum of 3		Recommended: minimum of 2		Recommended: minimum of 1	
Intent: To convey consistency of design within a building and to provide visual interest							
	Architectural details	See Guideline #7	<input type="checkbox"/>	See Guideline #7	<input type="checkbox"/>	See Guideline #7	<input type="checkbox"/>
	Espalier (lattice)	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
	Display Case	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
	Fixtures	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
	Awnings/Shutters	See Guideline #7(C) & Appendix E.	<input type="checkbox"/>	See Guideline #7(C) & Appendix E.	<input type="checkbox"/>	See Guideline #7(C) & Appendix E.	<input type="checkbox"/>
	Entry definition	REQUIRED	<input checked="" type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
	Wall art	See Appendix K	<input type="checkbox"/>	See Appendix K	<input type="checkbox"/>	See Appendix K	<input type="checkbox"/>
	Balconies	See Guideline #7(D) & Appendix B	<input type="checkbox"/>	See Guideline #7(D) & Appendix B	<input type="checkbox"/>	See Guideline #7(D) & Appendix B	<input type="checkbox"/>
	Decorative screens	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>	See Guideline #7(C)	<input type="checkbox"/>
Category 4: Landscaping		Recommended: minimum of 1		Recommended: minimum of 1		Depends upon context	
Intent: To provide a sense of connection to the ground, promote outdoor uses and buffer service areas							
	Foundation planting	REQUIRED	<input checked="" type="checkbox"/>	HIGHLY RECOMMENDED	<input type="checkbox"/>	See Guideline #8	<input type="checkbox"/>
	Outdoor use area (i.e. patio)	See Guideline #2 & Appendix J	<input type="checkbox"/>	See Guideline #2 & Appendix J	<input type="checkbox"/>	See Guideline #2 & Appendix J	<input type="checkbox"/>
	Screen wall	See Guideline #8	<input type="checkbox"/>	See Guideline #8	<input type="checkbox"/>	See Guideline #8	<input type="checkbox"/>

Appendix A: Four-sided Design for Buildings Case Studies

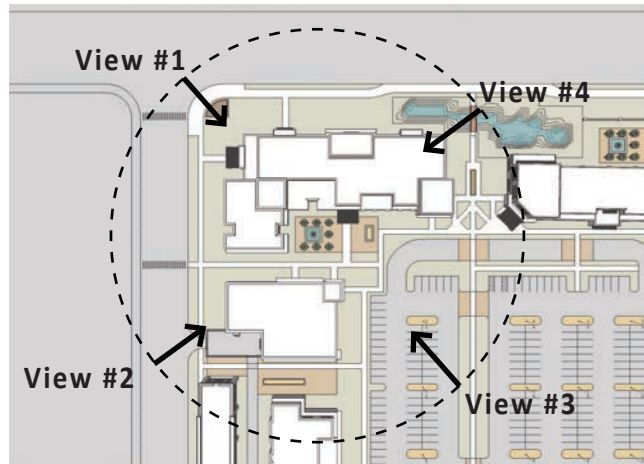
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VIEW #1



VIEW #2



Wall Type: B

Wall Type: B

Wall Type: A



VIEW #3

Wall Type: C

Wall Type: A

Wall Type: B

Wall Type: B








VIEW #4






Appendix B: Building Form, Mass & Articulation

This appendix provides examples of design techniques that may be used to create variety in building mass, form and articulation to maintain a human scale within the built environment. A range of different building types are illustrated.

APPENDIX B: BUILDING FORM, MASS & ARTICULATION, MIXED USE

Mixed Use		
	<p>This design employs stepped mass, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>
Mixed Use		
	<p>This design employs stepped mass, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs varied heights at the parapet, wall articulation, color change, transparency and architectural features. The base, middle and cap are also defined.</p>
Mixed Use		
	<p>This design employs stepped mass, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs stepped mass, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>




APPENDIX B: BUILDING FORM, MASS & ARTICULATION, INDUSTRIAL MIXED USE

Industrial Mixed Use			
	<p>This design employs varied heights, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs varied heights, wall articulation, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs transparency and wall articulation.</p>
Industrial Mixed Use			
	<p>This design employs material change, color change, transparency and wall articulation. The base, middle and cap are also defined.</p>	<p>This design employs material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	







APPENDIX B: BUILDING FORM, MASS & ARTICULATION, COMMERCIAL

Commercial		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>
Commercial		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features.</p>	<p>This design employs varied heights at the parapet, articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>
Commercial		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs stepped mass, roof form change, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>

APPENDIX B: BUILDING FORM, MASS & ARTICULATION, BIG BOX

Big Box	
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features. The base, middle and cap are also defined.</p>
Big Box	
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features. The base, middle and cap are also defined.</p>
Big Box	
	<p>These canopy log supports are not appropriate to the Goodyear context, however; the following design elements are appropriate: varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features. The base, middle and cap are also defined.</p>



**APPENDIX B: BUILDING FORM, MASS & ARTICULATION,
EMPLOYMENT CENTER, OFFICE**

Office		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs wall articulation, material change, color change, transparency and architectural features.</p>
Office		
	<p>This design employs wall articulation, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs wall articulation, material change, color change, transparency and architectural features. The base, middle and cap are also defined.</p>
Office		
	<p>This design employs wall articulation, color change, transparency and architectural features. The base, middle and cap are also defined.</p>	<p>This design employs wall articulation, color change, transparency and architectural features. The base, middle and cap are also defined.</p>

**APPENDIX B: BUILDING FORM, MASS & ARTICULATION,
EMPLOYMENT CENTER, INDUSTRIAL**

Industrial		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features.</p>	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features.</p>
Industrial		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, limited transparency and architectural features.</p>	<p>This design employs color change, limited transparency and architectural features.</p>

**APPENDIX B: BUILDING FORM, MASS & ARTICULATION,
PARKING STRUCTURE AND PARKING STRUCTURE WITH WRAP**

Parking Structure		
	<p>This design employs varied heights at the parapet, wall articulation, material change, color change, solid-void pattern, and architectural features.</p>	<p>Parking structure with a retail wrap at the pedestrian level. This design employs storefronts, wall articulation, material change, color change, solid-void pattern, and architectural features.</p>
Parking Structure		
	<p>This design employs wall articulation, material change, color change, solid-void pattern, and architectural features.</p>	<p>This design employs wall articulation, material change, color change, solid-void pattern, and architectural features.</p>
Parking Structure		
	<p>Parking structure with a retail wrap at the pedestrian level. This design employs storefronts, material change, color change, solid-void pattern, and architectural features.</p>	<p>Parking structure with a retail and office wrap. This design employs varied heights at the parapet, storefronts, wall articulation, material change, color change, solid-void pattern, and architectural features.</p>

Appendix C: Building Materials

BALANCING CONTINUITY AND IDENTITY IN BUILDING MATERIALS

Intent:

The design guidelines seek to provide a sense of continuity in building materials throughout the city and they also indicate that some contexts merit individual expression. Masonry, in the form of stone, brick and concrete and stucco should remain the predominant materials throughout the city. That said, other materials are also appropriate as secondary materials or accents and, in some special contexts, may be appropriate as primary materials.

APPLICATION OF BUILDING MATERIALS

Consider building materials in three categories:

Primary material

This is the dominant material for an individual building, or for an individual development. It is usually applied to the largest wall surfaces of a building and throughout a development. It typically should be of the predominant masonry materials and stucco palette.

Secondary material

This material appears in relatively large areas of an individual building, but is subordinate to the primary material. It may be used in the interest of providing articulation and variation in perceiving massing.

In a larger development, it may be used as the primary material for an individual building, to distinguish it from the majority of the other buildings in the project.

Accent material

This material may be used for architectural details and trim, as well as special entry features. A wider variety of materials is generally more acceptable at this level. Accent materials may also be used to express the individual identity of a business or use.

SPECIAL CONTEXTS FOR BUILDING MATERIALS

While the general principles described above generally apply citywide, there are some special contexts where more specific palettes should be used:

Historic Goodyear

In Historic Goodyear, the more traditional masonry palette and stucco should remain predominate.

Airport / Ballpark Area

This area is envisioned as reflecting the technological heritage associated with it. In this context, a more “high tech,” industrial palette is appropriate, in which steel and glass are used more extensively.





Mixed Use Corridors

The General Plan identifies some areas as places where a higher intensity of development, with a mix of uses is to be encouraged. In these areas, the masonry palette remains an important part of the design vocabulary, but a wider variety of other materials may be incorporated as well.




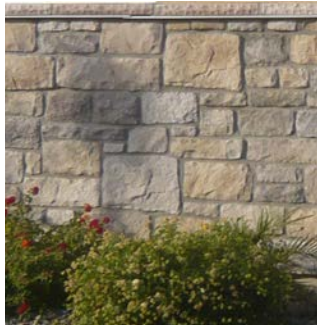








The accompanying charts illustrate a wide range of building materials that may be appropriate for use in Goodyear. Note that some of these are only appropriate as accent materials, or in special contexts. The captions provide a general indication of the appropriate application of these materials.

APPENDIX C: BUILDING MATERIALS, MASONRY

This chart illustrates a range of masonry materials that could be applied in Goodyear. It includes brick, stone (natural and synthetic products), and architectural concrete block.

Masonry - CMU				
	Primary material	Primary material	Primary material	Secondary material
Masonry - CMU Block				
	Primary material	Primary material	Primary material	Primary material

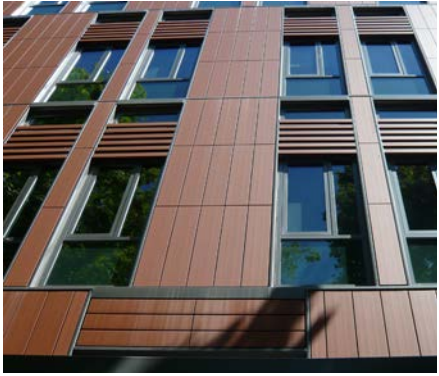





APPENDIX C: BUILDING MATERIALS, MASONRY

Masonry - Stone				
	Primary material	Primary material	Primary material	Primary material
Masonry - Stone				
	Primary material	Primary material	Primary material	Primary material
Masonry - Brick				
	Primary material	Primary material	Primary material	Primary material

APPENDIX C: BUILDING MATERIALS, CAST CONCRETE

Detailed Concrete			
	Primary material.	Primary material.	Primary material.
Detailed Concrete			
	Primary material	Primary material	Primary material
Detailed Concrete			
	Primary material	Primary material	Secondary material






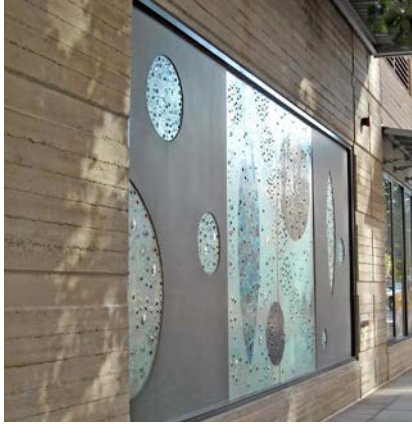

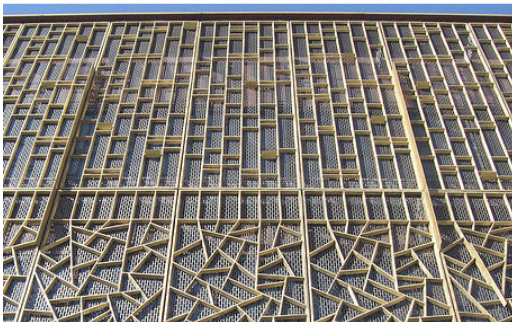
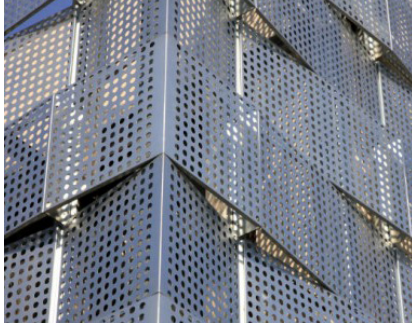
APPENDIX C: BUILDING MATERIALS, PRE-FABRICATED COMPOSITE PANELS

Pre-fabricated Panels			
	Secondary material, however primary in some contexts.	Secondary material, however primary in some contexts.	Secondary material, however primary in some contexts.
Pre-fabricated Panels			
	Secondary material, however primary in some contexts.	Secondary material, however primary in some contexts.	Secondary material, however primary in some contexts.

APPENDIX C: BUILDING MATERIALS, SYNTHETIC STUCCO

Synthetic Stucco			
	Primary material	Primary material	Primary material
Synthetic Stucco			
	Primary material	Primary material	Primary material
Synthetic Stucco			
	Primary material	Primary material	Primary material

APPENDIX C: BUILDING MATERIALS, METALS

Architectural Metals			
	Secondary material, however primary in some contexts.	Secondary material, however primary in some contexts.	Accent material
Architectural Metals			
	Secondary material, however primary in some contexts.	Accent material	Accent material
Architectural Metals			
	Secondary material, however primary in some contexts.	Accent material	Accent material

APPENDIX C: BUILDING MATERIALS, METAL SYSTEMS

Metal Industrial Storefronts			
	Accent material	Accent material	Accent material
Architectural Metal & Glass			
	Secondary material	Accent material	Secondary material

Appendix D: Double-Fronted Liner Buildings

Intent:

The guidelines include principles for the design of commercial and mixed use buildings that are built near the street edge. These should provide a pedestrian-friendly character to the street and at the same time should help to create an inviting pedestrian realm internal to a development. In this sense, these are to be considered “double-fronted” liner buildings. They typically include two or more businesses in the same structure. This term is preferred, rather than referring to such sites as “pads,” since the pad terminology tends to imply an isolated user, rather than one that is paired with another in a set. The accompanying chart illustrates a range of appropriate design approaches for liner buildings.







Double-fronted building		
	Double-fronted liner buildings along a corridor.	
Double-fronted building		
	View A: Outdoor use area faces the street.	View B: High percentage of transparency facing internal pedestrian circulation routes.
Double-fronted building		
	View C: Entrance connects to the street.	View D: Outdoor use area links to internal pedestrian circulation routes.

APPENDIX D: DOUBLE-FRONTED LINER BUILDING

Double-fronted building	
	Double-fronted liner buildings along a corridor.
Double-fronted building	
	View A: Entrance connects to the street.
Double-fronted building	
	View C: Outdoor use area is formed by a cluster of buildings.
	View D: Corner entrance is on a pedestrian circulation focal point.

Appendix E: Arcades, Awnings & Canopies

ARCADES, AWNINGS & CANOPIES

Awnings and Canopies		
	Sloped canopy	Awning
Awnings and Canopies		
	Arcade	Projecting canopy
Canopies & Awnings		
	Entry canopy	Trellis arcade

Appendix F: Color

THE SONORAN DESERT PALETTE

Intent:

The City of Goodyear seeks to convey a consistent palette throughout the community, which is to be based on the colors found in the Sonoran desert. Predominant colors are, of course, earth tones, which cover a wide range of ochre, tan, brown and grey in a variety of shades and hues. Many other colors occur as well, in rocks, plant materials and the surrounding environment in general.

When designing for Goodyear, color may be integral to building and landscape materials, or it may be applied as a painted finish. The objective is to establish a sense of continuity throughout the community, while also reflecting the identity of an individual development and providing for individual expression for a single structure. The key is to provide a balance of colors that reflect the desert palette and to use accent colors for individual expression. (See also the discussion in the introduction of the design manual about the four different levels of design context. These shall apply to the use of color.)

As a general guideline, use colors in these three basic categories:

Base color

This color should be used for larger wall surfaces and to establish a consistent design for an individual building.

Secondary color

This color may be used on an individual wall, or a distinct wall plane, to provide visual interest and to accentuate building modules or details.

Accent color

This color may be used to highlight a building entry, an architectural detail, or other smaller building component.

COLOR AND CORPORATE IDENTITY

A concern is how to assist companies in conveying their corporate identities, while continuing to convey a sense of identity for the city as a whole. While some franchises prefer to use a distinct architectural theme for their businesses throughout the country, most

chains are accustomed to modifying those prototypes to suit local design policies.

A key component of corporate branding is the use of a distinctive color scheme. The type of color and the extent of its use are areas of consideration.

The key is in determining a reasonable proportion of logo color to the base colors established in the Sonoran palette. Some illustrations that show a range of proportions of accent color to base color are provided in this Appendix to help in interpreting this policy. A moderate percentage of logo color may be accomplished when the overall color scheme maintains the intent of continuity in color for a project. In many cases, this accent color may be combined with the building sign.

Using a corporate color on an architectural feature, a canopy or awning is a preferred approach. This technique adapts well to changes in use of a building because the primary colors remain within the overall community color palette.

Some accent color scenarios are:

Scenario A:

Logo color on sign and canopies only (appropriate)

Scenario B:

Logo color on the sign, canopies, and on a small surface area (such as an accent stripe around the cornice) - appropriate

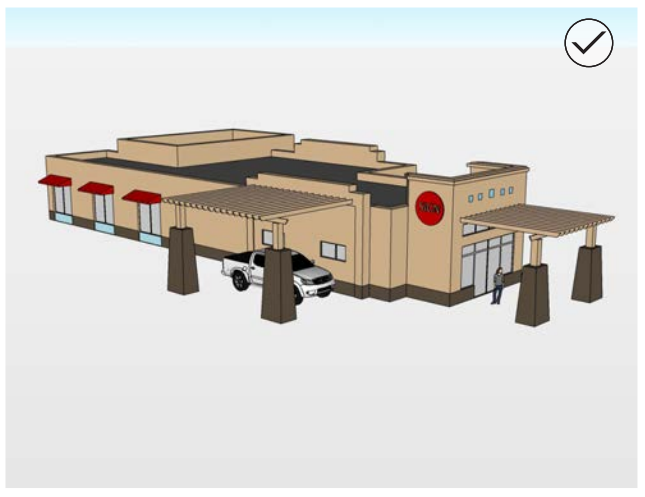



Scenario C:

A moderately larger surface area of logo color, but still subordinate to the overall building character and color scheme - appropriate

Scenario D:

An entire wall in the logo color - not appropriate







APPENDIX F: COLOR

Color		
	Scenario A: Logo color on sign and canopies only.	Scenario B: Logo color on the sign, canopies, and on a small surface area (such as an accent stripe).
Color		
	Scenario C: A moderately larger surface area of logo color, but still subordinate to the overall building character and color scheme.	Scenario D: Majority of color scheme is logo color and not subordinate to the overall building character.

APPENDIX F: COLOR

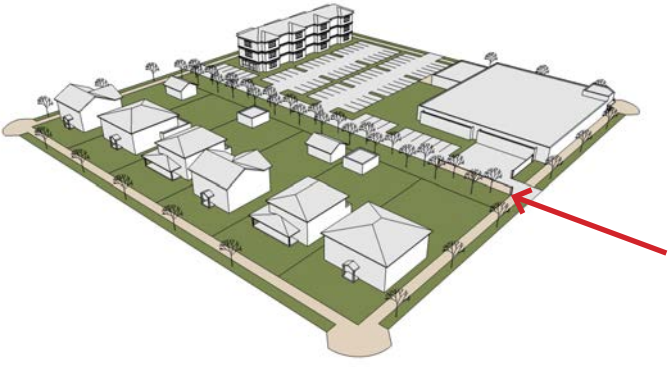
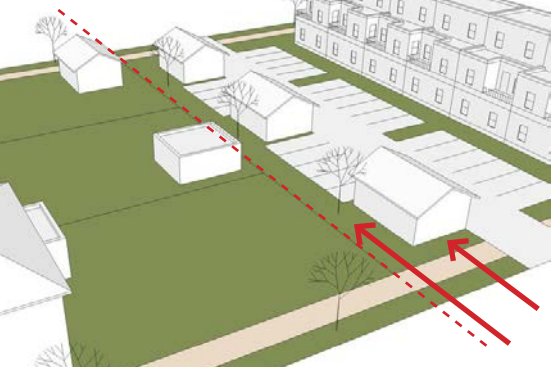
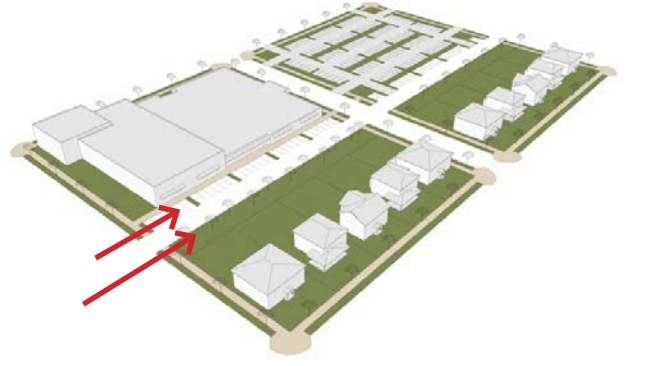
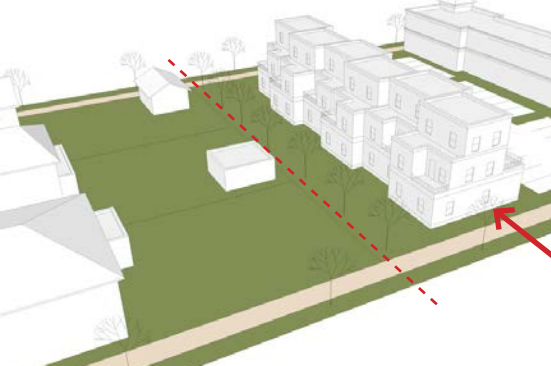
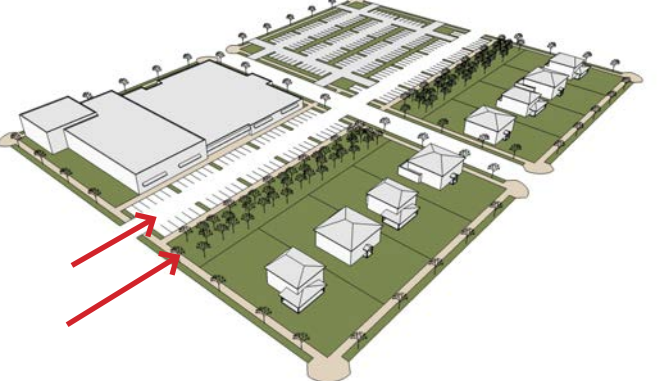
Color			
	Accent color in sign		Accent color in awning
Color			
	Base color palette of pastels highlight building forms	Accent color in architectural features	
Color			
	Secondary color accentuates wall plane	Accent color in furnishings and signs	

APPENDIX F: COLOR







Color		
	Accent color in canopy	Base color palette of earth tones highlight building forms
Color		
	Secondary color accentuates wall plane	Secondary color accentuates service entries
Color		
	Secondary color accentuates building form/wall plane	Secondary color accents highlight entry features.

Appendix G: Transitions

A “transition” is a compatible change in development from mixed-use, to a commercial area, to a single-family residential neighborhood, in which uses, site designs and buildings enhance livability and economic viability for the areas. This is distinguished from the more specific term of “buffer,” which implies minimizing and screening what are to be considered negative impacts of mixed-use developments upon abutting residential neighborhoods. While a buffer may be one method of establishing a transition, it is not the only one.

Transitions		
	Mixed use development transitions to single family residential with a planting strip.	Mixed use development transitions to single family residential with a low scale garages and a planting strip.
Transitions		
	Big Box development transitions to single family residential with a single-loaded parking drive aisle and a planting strip.	Mixed use development transitions to single family residential with a multifamily building that steps down in scale.
Transitions		
	Development transitions to single family residential with a double-loaded parking drive aisle and a dense planting strip.	

APPENDIX G: TRANSITIONS

Transitions		
	Multifamily secondary entrance and garage transition.	Multifamily secondary entrance and garage transition.
Transitions		
	Landscape strip and low scale wall transition.	Landscape islands, parking garage with Wall Type A (See Appendix A).
Transitions		
	Landscape islands, minimal surface parking with Wall Type A.	Wall Type A and planting strip transition.

Appendix H: Single Family Entries and Porches

Intent:

To provide a clear connection to the street from the entrance of a single-family house and to provide opportunities for outdoor use and interaction with neighbors at the front of the property.

This Appendix illustrates a variety of design solutions for providing a connection to the street. Providing a porch that faces the street, and that is of a dimension large enough to be useable as an outdoor seating area, is the preferred approach. Another alternative may be considered when it meets the intent described above. Examples of some of those design options are provided here.

(See also Guidelines 3.B in Chapter 3 of the Design Manual.)

APPENDIX H: SINGLE FAMILY ENTRIES AND PORCHES

Entry			
	Two-story porch	Recessed entry within architectural feature	Full width one-story porch
Entry			
	Partial width one -story porch	Recessed Entry	Entry with dormer above porch
Entry			
	Entry with canopy	Side entry with one-story porch projecting from front facade	One-story porch

Appendix I: Single Family Garage Designs

The manner in which a garage is incorporated into the design of a property is a key consideration in Goodyear's residential districts. The mass of the garage itself has a major impact upon the overall perceived scale of a residence. Its placement and the treatment of its garage doors have substantial impacts on the character of the street.

Intent:

A garage should be designed as a visual asset, helping to minimize its overall mass of a property. It also should be subordinate to the front door, the primary pedestrian entrance to the building.

Guideline:

Locate a garage to minimize its visual impacts upon the overall mass of a property and to provide variation in building form.

These alternative design approaches may be used:

Detached Garage:

To reduce the appearance of mass, a garage may be detached from the primary structure and located toward the rear of the property. The detached structure should be designed in a manner that is consistent with the residence.

Offset wall planes:

Garage doors may be separated with varying setbacks from the building front. Offsetting the garage planes adds visual interest and depth to the elevation while minimizing the appearance of overall building mass.

Rear-Loaded:

A property with access from an alley can locate the garage at the rear or to the side of the residence. Eliminating garages and driveways from the front of the residence enhances the street scene by allowing more architecture and living space to be oriented toward the street.

Turn-In (perpendicular) orientation:

Rotating a garage entrance to allow access by turning the garage rather than pulling straight in reduces the appearance of the garage door along the street.

Separated garage doors

Separating garage doors reduces the visual impact on the street scene.

SPECIAL CONDITIONS

Corner Condition:

A garage that enters from a side street avoids placing the garage and its driveway along the front building elevation.

Dual Access:

A garage may have operable doors on the front and rear to allow a vehicle to drive through to access a courtyard or additional covered parking behind the front garage. This configuration reduces the appearance of the garages along the street.

Tandem:



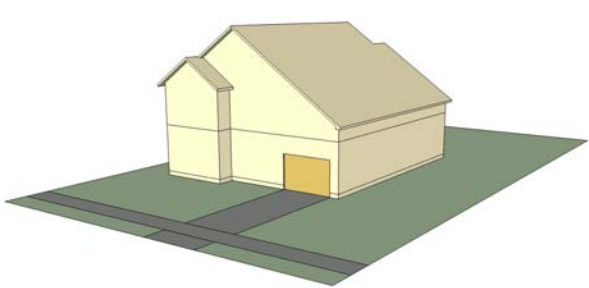
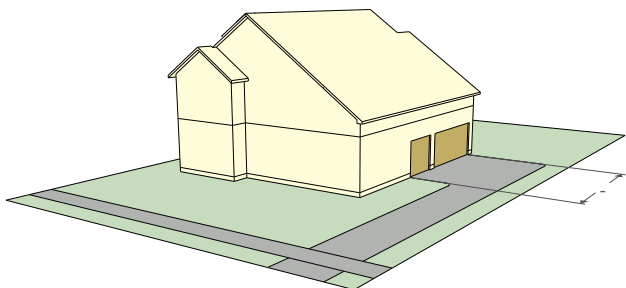
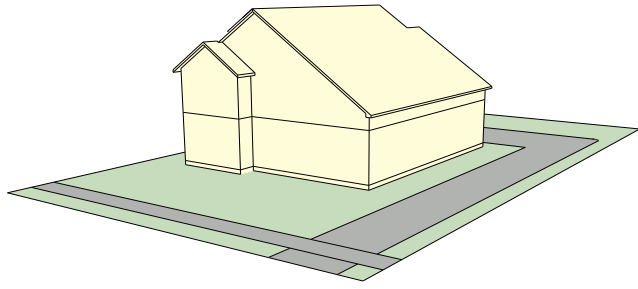
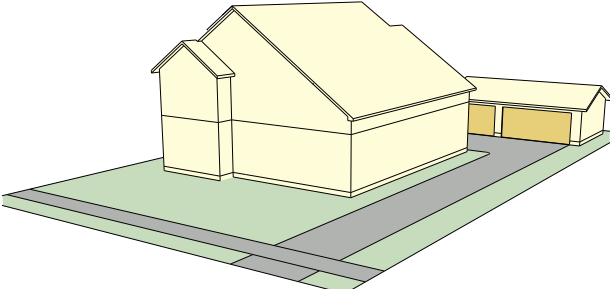
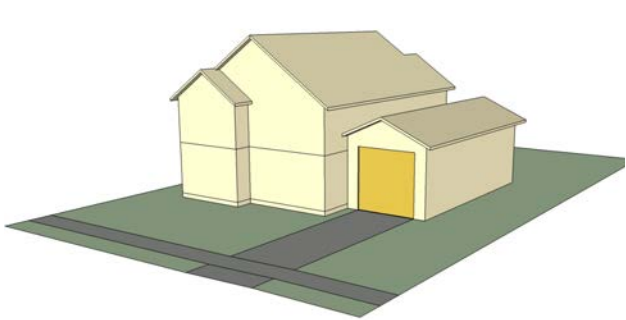
Parking one car in front of another allows for minimal garage frontage on the residence.

Guideline:

Design a garage door to minimize the perception of the mass of the garage. Alternative approaches are:

- Design the door to blend with the background wall plane, using similar colors.
- Design the door as a visual accent, using materials and colors that are consistent with the overall house design.

APPENDIX I: SINGLE FAMILY GARAGE DESIGNS

Garage		
	Turn-in and offset garage design	Offset garage design with canopy overhead.
Garage		
	Single loaded garage design	Turn-in garage design
Garage		
	Rear-loaded garage design	Detached garage design
Garage		
	RV garage set back from front facade	

Appendix J: Public Space/ Pedestrian Amenities






Intent:

To provide an outdoor area that is designed to invite use by the public. This includes locating it in an area of pedestrian traffic, being of sufficient size, and providing it with amenities such that it is useable by the public.







This Appendix illustrates a variety of design solutions for public spaces that meet this intent. Other alternative designs also may be considered when they would meet the intent described above.

(See also Guidelines 3.A in Chapter 2, 2.F in Chapter 3, and 2.G in Chapter 4 of the Design Manual.)







APPENDIX J: PUBLIC SPACE/ PEDESTRIAN AMENITIES

Outdoor Use Area		
	Outdoor dining	Outdoor dining
Outdoor Use Area		
	Outdoor dining	Outdoor dining
Outdoor Use Area		
	Outdoor dining	Outdoor dining

APPENDIX J: PUBLIC SPACE/ PEDESTRIAN AMENITIES

Public Use Plazas		
	Public plaza with dining amenity	Public plaza with interactive amenity
Public Use Plazas		
	Public performance space	Public plaza space
Public Use Plazas		
	Outdoor public space	Public plaza with dining amenity

APPENDIX J: PUBLIC SPACE/ PEDESTRIAN AMENITIES

Public Use Plazas	 A public plaza featuring a large, circular, interactive water fountain with multiple jets. Two children are playing in the water. The plaza is paved with light-colored stone tiles and surrounded by modern buildings and trees.	 A public plaza with a paved walkway, a wooden bench, and a large, rectangular, light-colored stone structure. The area is landscaped with trees and shrubs, and a brick building is visible in the background.
	Public plaza with interactive amenity	Public plaza with landscape amenity
Public Use Plazas	 A public plaza with a paved walkway, a wooden bench, and a large, rectangular, light-colored stone structure. The area is landscaped with trees and shrubs, and a brick building is visible in the background.	 A public plaza with a paved walkway, a wooden bench, and a large, rectangular, light-colored stone structure. The area is landscaped with trees and shrubs, and a brick building is visible in the background.
	Plaza with seating	Public plaza with bicycle parking
Public Use Plazas	 A public plaza with a paved walkway, a wooden bench, and a large, rectangular, light-colored stone structure. The area is landscaped with trees and shrubs, and a brick building is visible in the background.	 A public plaza with a paved walkway, a wooden bench, and a large, rectangular, light-colored stone structure. The area is landscaped with trees and shrubs, and a brick building is visible in the background.
	Public plaza with water feature	Public plaza with event space

Appendix K: Public Art





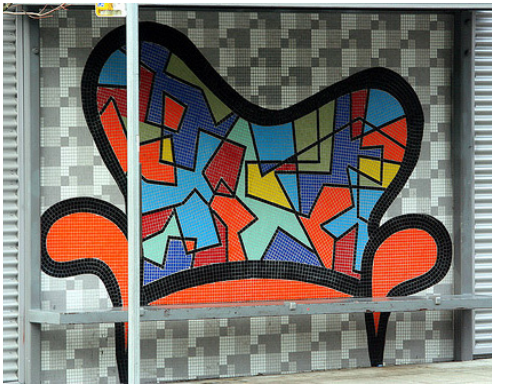



Installing public art is encouraged throughout the city, and in all types of land use categories. In the guidelines, “public art” refers to that which is accessible to the public. It may be installed in the public realm, but also on private property, and does not imply that the art is publicly owned.

This section addresses the use of public art as a design feature that is an integral part of a site or project. Note that the examples provided here illustrate only a few approaches, and many other installations would also be appropriate. Note also that the art installation shown may not necessarily comply with other city programs related to formally defined public art.

Intent:

The objective is to provide visual interest and convey a distinct identity for a property or development while expressing high qualities of design and craftsmanship.

APPENDIX K: PUBLIC ART

Public Art			
	Sculpture - Entryway feature	Sculpture	Sculpture
Public Art - Functional			
	Functional - Bench	Functional - Bus Shelter	Functional - Bike Rack
Public Art - Wall Art			
	Architectural feature	Architectural feature	Architectural material

Appendix L: Pedestrian Connections







Intent:

To provide connections within each development and between it and the abutting neighborhood. These include connections to public trails and sidewalks, as well as to open spaces, parks and other outdoor use areas.







This Appendix illustrates a variety of design solutions for providing a pedestrian connection. Other alternatives may be considered when they meet the intent described above. Examples of some of those design options are provided here.

(See also Guidelines 2.B in Chapter 4 of the Design Manual.)

APPENDIX L: PEDESTRIAN CONNECTIONS

Pedestrian Connections		
	Connection via enclosed atrium	Connection via canopy from the street to parking internal to a development
Pedestrian Connections		
	Connection through parking to commercial use	Connection to public sidewalk from multifamily development
Pedestrian Connections		
	Connection defined with a trellis	Connection from a multifamily development to the street

APPENDIX L: PEDESTRIAN CONNECTIONS

Pedestrian Connections		
	Connection between commercial complex and residential community.	Connection within a mixed-use development
Pedestrian Connections		
	Connection from the street to a commercial use	Connection from a residential area to open space
Pedestrian Connections		
	Connection from parking to an office complex	Connection from the street to a mixed-use development

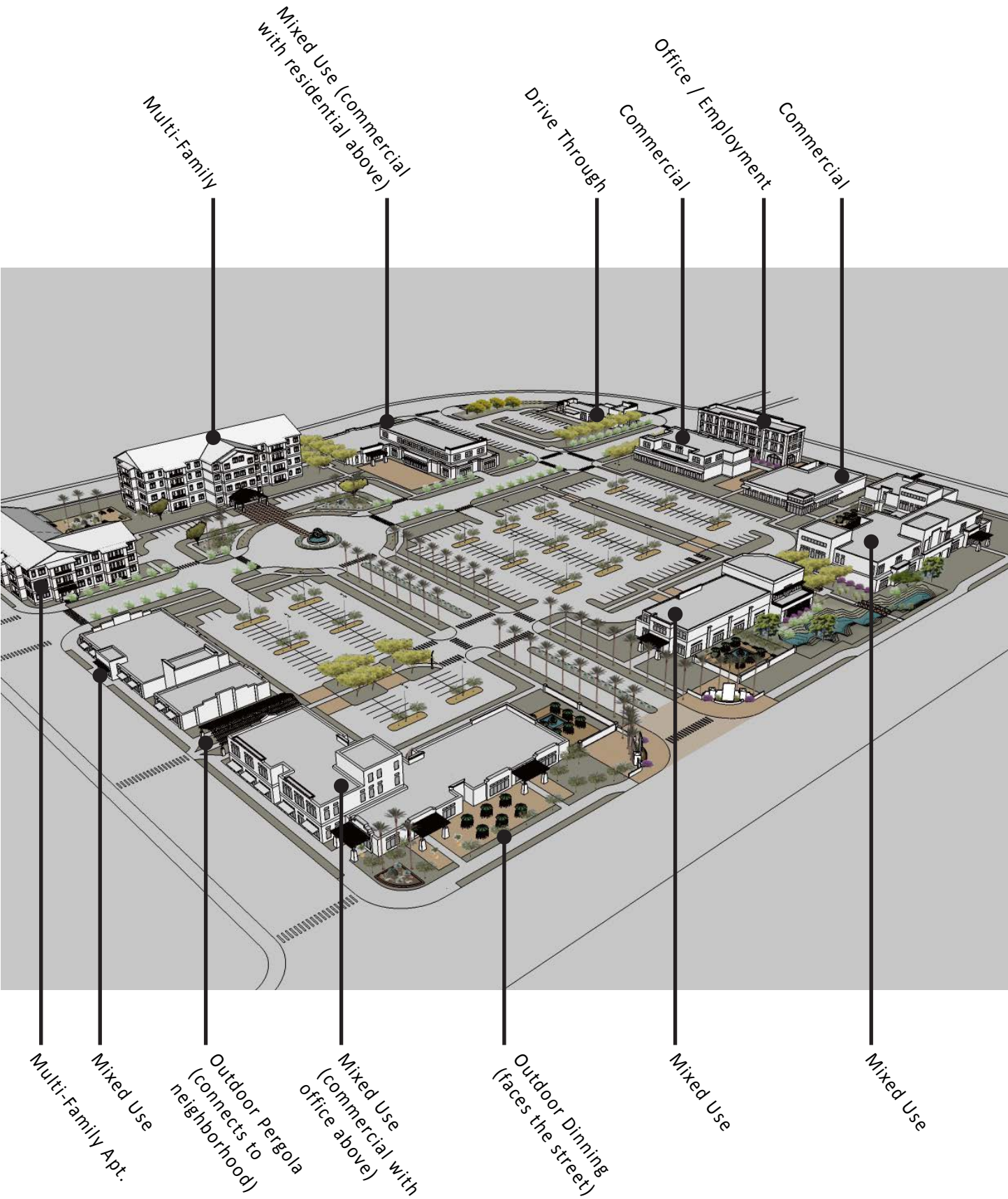
Appendix M: Mixed-use

Intent:

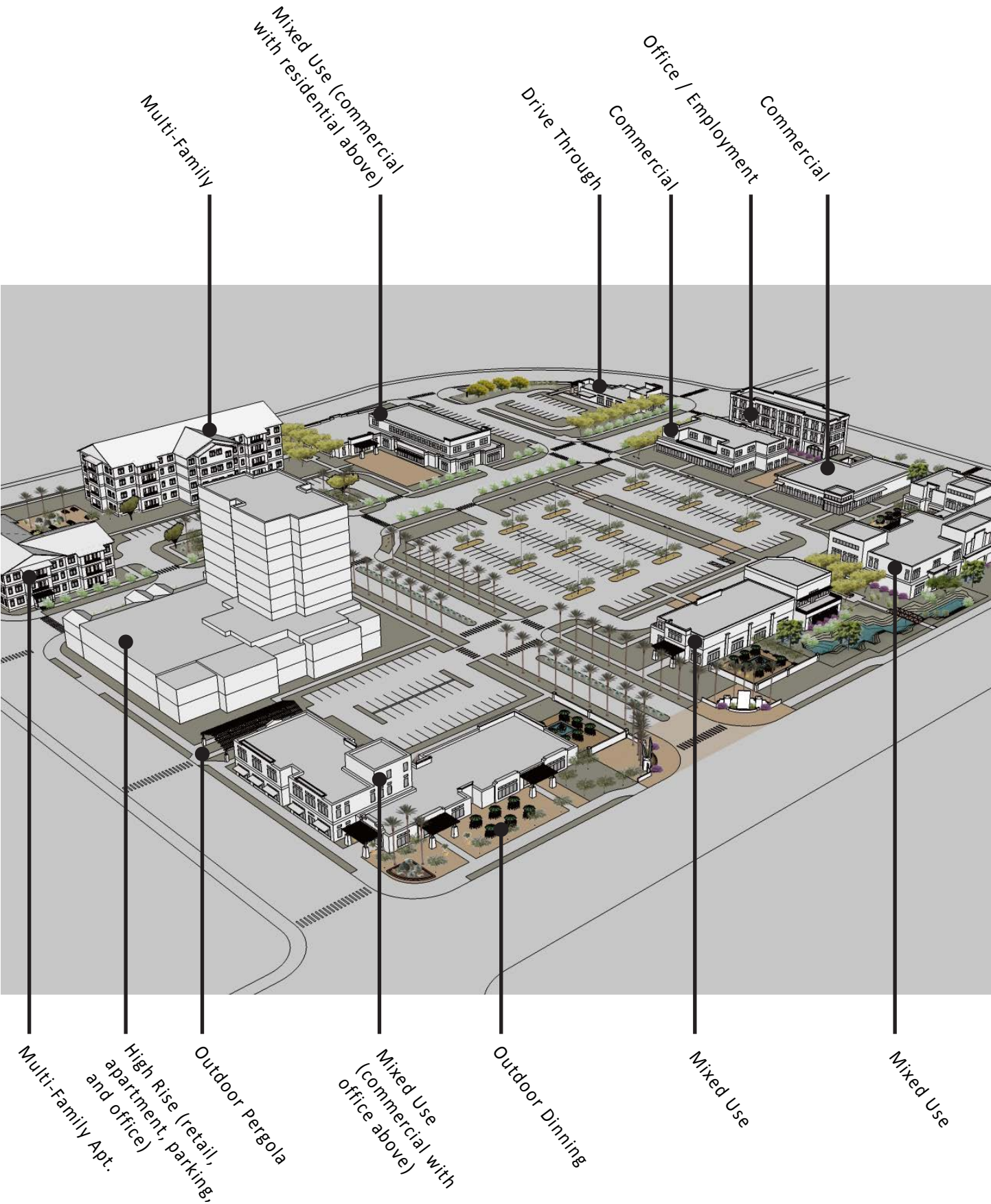
To promote a development that incorporates a mix of uses in a way that extends the use of the project, animates its outdoor areas, and connects with abutting uses in positive ways. A mixed-use project may be permitted in a range of commercial districts and will typically include retail, dining, professional offices and residential uses. Other uses, as envisioned in the General Plan, and as permitted by the zoning code, may also be combined with those uses.

This Appendix illustrates a theoretical mixed-use project that complies with the city's base zoning standards for building height. It demonstrates the application of many of the design principles set forth in the Design Manual. A second theoretical mixed-use project also is shown, which includes a high-rise building, as would be permitted using the city's PAD overlay.

APPENDIX M: MIXED-USE



APPENDIX M: MIXED-USE



Appendix N: Drive-through Facilities

These are generally freestanding, single users but pairing them also is to be encouraged. A key concern is that long queuing lanes not be immediately adjacent to a street edge. Even though a queuing lane may be screened with a wall and landscaping, it is still less active or attractive than other designs. The city presently promotes drive-through facilities that have service windows oriented perpendicular to a major street, and also encourages locating these buildings in the interior of a commercial center, rather than along the edges. A series of case studies, illustrating the pros and cons of various drive-through configurations, is provided, to aid in interpreting those guidelines.

Intent:

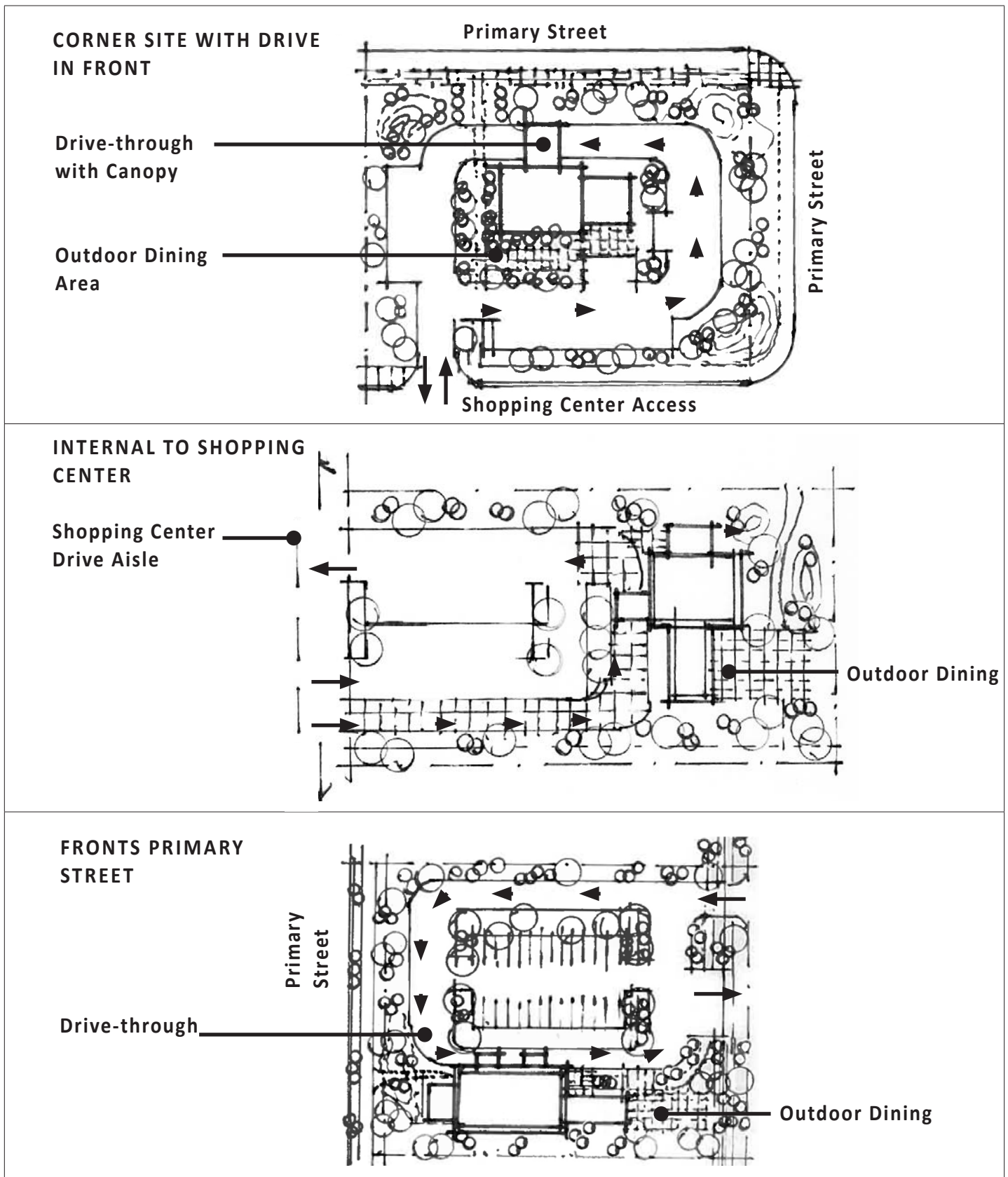
To minimize the visual impacts of cars queuing at a drive-through facility, and instead to present design features (such as storefronts, outdoor eating areas, and building entrances) to the street edge to provide visual interest and a sense of pedestrian orientation. In addition, the intent is to minimize the traffic impacts of queuing lanes on circulation internal to a development.

Design guidelines:

- Locate a queuing lane to minimize visual impacts on a public street.
- Provide sufficient queuing lane length for normal operations.
- Locate a driveway entrance such that it does not conflict with drive lanes internal to a development.

This appendix illustrates some alternative designs that meet the intent stated above. Note that other alternatives may also be considered, when they would meet the intent statement.

APPENDIX N: DRIVE-THROUGH COMMERCIAL BUILDINGS



Appendix O: Residential Edge Conditions

Intent:

To provide definition to the street edge that provides visual interest to pedestrians and that facilitate views from properties to the street. Providing a sense of connection with neighborhood also is an objective.

APPENDIX O: RESIDENTIAL EDGE CONDITIONS

Solid vs. Transparent Conditions		
	Edge condition with a solid fence that allows little visibility to the base of the residential structure	Edge condition with a transparent fence that allows a high degree of visibility to the base of the residential structure.
Edge Conditions		
	Fence along street edge of residential use	Fence along street edge of residential use
Edge Conditions		
	Masonry wall along street edge, combined with a fence and hedge	Masonry wall along street edge with openings to allow visibility from the site

Appendix P: Sign Guidelines

Intent:

To assure that each sign is well coordinated with the design of its building and site.

Note that the city's sign code, (Article 7) establishes prescriptive limits on signs, including permit sign area, number, location and illumination. These guidelines only address the relationship of a sign design to the building and site with which it is related.

Guidelines for sign design:

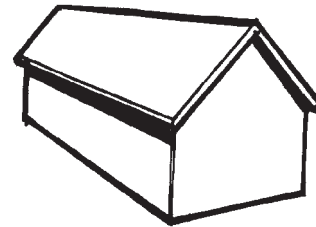
When designing a sign for a building, consider:

- Visibility as seen from key viewpoints outside the development, as well as inside it
- How landscape materials, at different stages of growth, may affect visibility of the sign
- The degree of contrast of sign color and lettering with the background of the building or sign panel
- Perception under changing lighting conditions

In some cases, an additional monument sign may be appropriate, to provide additional identity for businesses within a development. These may be located internal to a project, at a key intersection of internal lanes, or along the perimeter of a property.

Appendix Q: Glossary of Terms

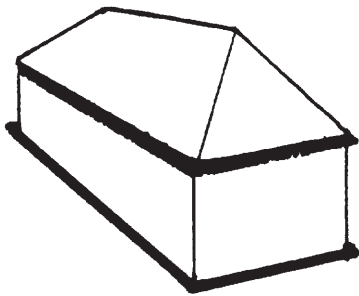
- **Aesthetics:** Pleasing appearance. The science and philosophy of beauty. If something is aesthetic, it has beauty or is artistic.
- **Arcade (Architectural):** An arched roof or covered passage way.
- **Articulation:** Describes the degree or manner in which a building wall or roofline is made up of distinct parts or elements. A highly articulated wall will appear to be composed of a number of different planes, usually made distinct by their change in direction (projections and recesses) and/or changes in materials, colors or textures.
- **Building Mass:** The height, width, and depth of a structure.
- **Caliper:** The diameter in inches of the tree trunk three feet above the base of the tree.
- **Canopy:** A projection over a niche or doorway; often decorative or decorated. The overhead spread of branches of a tree.
- **Colonnade:** A row of columns supporting a roof structure.
- **Cornice:** The horizontal projection at the top of a wall; the top course or mold-*ing* of a wall when it serves as a crowning member.
- **Cupola:** A small, usually domed, structure surmounting a roof.
- **Curb Cuts:** The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.
- **Dormer:** A projection from a sloping roof that contains a window.
- **Drip line:** The imaginary line surrounding a tree or shrub which is marked by where the rain would drip off the canopy of the tree. Or the outline cast by the shadow of a tree at high noon (when the sun is directly above the tree or shrub).
- **Dry stack:** The placement (or stacking) of stones, bricks, or other hardened masonry materials on top of one another without the use of mortar; also used to mean the placement (or stacking) of stones, bricks, or other hardened masonry materials on top of one another without the appearance that mortar was used.
- **Eaves:** The lower edge of a sloping roof; that part of a roof of a building which projects beyond the wall.
- **Facade Articulation:** Stepping back or moving forward a portion of a building facade for the purpose of breaking up the building mass.
- **Fascia:** The outside horizontal board on a cornice.
- **Fenestration:** The arrangement and design of windows in a building.
- **Gable Roof:** A ridged roof forming a gable at both ends of the building. A gable is the generally triangular portion of a wall between the edges of a sloping roof.



- **Hardscape:** The use of hardened surfacing materials such as colored, stamped concrete, pavers, pavement texturing and the like to create unique patterns of color, design and texture in order to create visual interest.

APPENDIX P: GLOSSARY OF TERMS

- **Hip Roof:** A hip roof, or hipped roof, is a type of roof where all sides slope downwards to the walls, usually with a fairly gentle slope. Thus it is a house with no gables or other vertical sides to the roof. A square hip roof is shaped like a pyramid. Hip roofs on rectangular houses will have two triangular sides and two trapezoidal ones. A hip roof on a rectangular plan has four faces. They are almost always at the same pitch or slope, which makes them symmetrical about the centerlines. Hip roofs have a consistent level fascia, meaning that a gutter can be fitted all around.



- **Molding:** An ornamental strip used to decorate a surface.
- **Mullions:** The divisional pieces in a multi-paned window.
- **Parapet:** A low wall generally running around the perimeter of a flat roof.
- **Pilaster:** A column attached to a wall or pier.
- **Pitch:** The slope of a roof expressed in terms of ratio of height to span.
- **Pop-out:** Applied to exterior walls, pop-outs create shadow patterns and depths on the wall surfaces.
- **Portico:** A porch or vestibule (lobby or passage between entrance and lobby) roofed and partly

opened on at least one side.

- **Rehabilitation, Renovation:** The modification of or changes to an existing building in order to extend its useful life or utility through repairs or alterations, while preserving the features of the building that contribute to its architectural, cultural, or historical character.
- **Remodeling:** Any change or alteration to a building which substantially alters its original state.
- **Restoration:** The careful and meticulous return of a building to its appearance at a particular time period, usually on its original site, by removal of later work and/or replacement of missing earlier work.
- **Return:** A surface turned back from a principal surface, such as the side of a pilaster or the jamb of a window or door opening.
- **Reveal:** The vertical side section of a doorway or window frame.
- **Ridge:** The highest line of a roof where sloping planes intersect.
- **Shed roof:** A roof of only one slope (usually by extension)
- **Sill:** The framing member that forms the lower side of an opening, such as a window sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.
- **Trellis:** A lattice on which vines are often trained.
- **Trim:** The decorative finish around a door or window; the architrave or decorative casing used around a door or window frame.

APPENDIX P: GLOSSARY OF TERMS

- **Xeriscape:** Xeriscape is a water-efficient landscape concept that involves landscaping with drought-tolerant plants that are either native to the region or suitable to the climate, and then irrigating those plants appropriately.
- **Z-lot:** A z-lot line development is similar to a zero lot line development with the only difference being is the property line (i.e. side lot line) is drawn as a “Z”.
- **Zero lot line:** A zero lot line development provides for the placement of a detached single-family dwelling on one interior side yard with a zero required setback while maintaining a minimum 10 foot setback on the other side.